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type of the reclining river-god is not older than the third century B. C., and in all probability was created by Eutychides, the scholar of Lysippos, and was first used in his much praised statue of the river Eurotas.—J. BÖHLAU, in *Woch. f. klass. Philol.*, 1890, No. 4.

A. WINKLER. *Die Darstellungen der Unterwelt auf unteritalischen Vasen.* 8vo, pp. 92, one plate. Breslau, 1888.

This is, in reality, a much extended commentary on plates 1–6 of series *E* of the *Wiener Vorlegeblätter*. In scenes from the nether-world the principal persons represented are such heroes as afterward returned to the light—Orpheus, Herakles, Theseus. Erinnys in company with Herakles he considers to be rather Hekate, and in proof of this cites some unsatisfactory differences in the manner of wearing the hair. A figure he calls Protesilaos is rather, with Winnefeld, to be identified with Triptolemos. In some directions the essay of Winkler is also lacking in completeness.—J. BÖHLAU, in *Woch. f. klass. Philol.*, 1890, No. 9.

CHRISTIAN ARCHÆOLOGY.

GIO. BATT. DE ROSSI. *La Capsella Argentea Africana offerta al Sommo Pontefice Leone XIII, etc.* Folio, pp. 33, pl. 3. Roma, 1889; Cuggiani.

In 1884, the remains of a Christian basilica were unearthed, 8 kilometres from *Ain-Beida*, on the new road to Tebessa in Tunisia. The building was a small quadrangular structure with three naves, and its ruins were so complete that it was proposed to rebuild the church. The monogram of Christ, the peacocks, vine, foliage, and other characteristic signs indicate the close of the fifth or the early-sixth century as the date. Among its rude reliefs, that representing a centaur is interesting as being the earliest-known example in Christian art of this figure borrowed from classic art. Fragments of a monumental inscription, partly restored, indicate that the saints especially venerated in this church were Paul, Peter, Laurentius, Hippolytus, and others whose names cannot be determined. The author decides that this Paul and Peter must not be considered to be the apostles, but some unknown saints of the name, because Paul is named first. The connection with Laurentius and Hippolytus, among the greatest of Roman martyrs, and their position at the beginning of the inscription would appear to militate against this somewhat forced conclusion. In the glass portraits of the apostles found in the catacombs, S. Peter is given the place of honor on the right in the majority of cases, but in many cases this is reserved for S. Paul: as well try to prove that whenever Paul has the place of honor the heads are not those of the apostles. Some other reason would seem necessary.

A stone block 38 by 33 cent., excavated within the church, was found to contain, in a cavity, the silver casket here illustrated. It was purchased by Cardinal Lavigerie and presented to Pope Leo XIII on the occasion of his Jubilee. Its extreme rarity and the style and character of the reliefs upon it make it one of the most interesting pieces of early-Christian metal-work. It is oval in shape—of a very long oval—and has a bulging cover. The entire surface is covered with reliefs: two compositions are on the outer rim, one on the cover. The first scene on the rim represents the mystic rock: on it rises the *signum Christi* or monogram; from it flow the four rivers of living water from which drink a deer and a doe, while a palm-tree encloses the composition at either end. On the opposite side, the Lamb stands in the centre, and eight sheep approach, from either side, starting from two aedicula, symbols of the Jews and Gentiles, of Jerusalem and Bethlehem. Both scenes are reductions of the compositions in mosaic or fresco in the apses of the basilicas. The placing of the monogram on the mount in the place of the lamb, the figure of Christ, or the cross, is unique, according to the author. I would call his attention, however, to Garrucci, pl. 352, where the cross with the monogram is placed on the rock. These two compositions, if placed one beneath the other, reproduce a customary apsidal subject. On the cover is a single figure, that of a martyr, according to De Rossi, holding in both hands a crown of laurel; above his head the Divine hand appears holding a crown. He is robed in tunic and pallium, and stands on a rock from which flow the four rivers of paradise; on either side is a candlestick holding a lighted torch. Comm. de Rossi recognizes that there is no example of a mere human figure usurping the place of the Divine Christ upon the sacred mount, and he also refers to the unusual occurrence of the candlesticks on either side of a defunct person. There seem to me, although the learned author does not appear to admit it, some reasons to believe that this may be no martyr, but Christ himself. The hand appearing out of the heavens, the living waters, the candlesticks, are all frequently found with figures of Christ: the type of the features confirms this attribution. Examples of the candlesticks in this connection are seen in Garrucci, plates 337, 392, 425. The main difficulty is the crown which the figure holds, and which is what makes De Rossi consider it that of a martyr. In Garrucci, pl. 455, Christ on the mount lays hands on two crowns; in pl. 345, he has given crowns or wreaths to SS. Peter and Paul. The monogram of Christ is very often surrounded by a crown, and this is sometimes placed on the cross, as a symbol of Christ, on the mount. There is, however, one example of Christ holding the crown in his hand: this is in the apse-mosaic of San Vitale at Ravenna, slightly posterior in date to the silver *capsella*. Here, Christ is about to deliver the crown to S. Vitale. Carrying out De Rossi's admirable idea, that these reliefs on the reliquary

are but the reduction of a large apsidal composition, we may imagine that the principal group, in the upper part, was formed of Christ, standing on the mount and surrounded by a number of figures representing the saints venerated in the church, perhaps the very ones mentioned in the inscription. To the titular saint, as at San Vitale, he is about to present the crown. Below are the two secondary scenes—the lamb and the sheep, and the deer drinking of the waters of life. The artist of the *capsella*, being limited in space, could retain only the central figure of the main composition; and, as there was no martyr present to whom the crown could be given, the outstretched arm of Christ was drawn back, and only the idea of the action remained. If the artist had not intended this for Christ, he would not have placed him on the mount, for the mount was already fully represented on the rim.

The text of this monograph is a very thorough piece of work, careful and scholarly, as are all the writer's productions. He shows, as usual, a surprising range of acquaintance with monuments. The discussion of this single work leads him to marshal forth a long array of general facts and conclusions, in the domain of early-Christian archæology, connected with the subject. The phototype plates of the *capsella* and details of the church are excellent.—A. L. F., JR.

CHARLES HERBERT MOORE. *Development and character of Gothic Architecture*. 8vo, pp. XIX, 333; 191 illustrations. London and New York, 1890; Macmillan and Co.

Mr. Moore's treatment of Gothic architecture, though in most parts but a summary of current knowledge, differs in form from the usual standard. This is intentional. He deprecates the customary predominance given to æsthetic considerations, to accessories, to forms not logically consequent from true Gothic ideas. He tells us that he is forced to exclude from the sphere of genuine Gothic (p. v) *the greater part of what has usually been called Gothic architecture, because of its failure to exhibit those qualities of design and construction which are distinctive*. In fact, his assertion is, that Gothic architecture (p. vi) *was never practised elsewhere than in France*. The method of this book is thus briefly defined (p. vi). *The French origin of Gothic is, indeed, now pretty generally admitted on the continent of Europe; but the exclusive claim of the architecture of France, in the Middle Ages, to be called Gothic has not thus far, so far as I know, been advanced. This being the case, nothing short of a close analysis and comparison of the different pointed styles of Europe—a work which, strange as it may seem, appears not before to have been undertaken—could be expected to establish a view so different from that which commonly prevails.*